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proofs" (with corrections for their guidance) always show one definite aim. These corrections count and Turner saw to it that they were carried out as directed. Constable, though very ably interpreted by his engraver, David Lucas, reveals his lack of assurance — due largely, no doubt, to lack of technical knowledge of mezzotinting. He could not guide his engraver with Turner-like firmness and is seen — in the splendid collection of proofs at Cambridge* — changing back and forth in more than one instance. Now each change meant new proofs and additional wear to the rather unenduring plates of Lucas, and though many indications of changes desired by the artist were not carried out by the engraver — a thing quite rare in Turner's proofs — many plates reached completion in an overworked and worn condition. E. H. R.

Note. — Thanks to the magnificent bequest of Francis Bullard, the Print Department will shortly be in a position to offer visitors an unrivalled opportunity for the study of Turner prints and likewise many fine, early impressions of the Lucas mezzotints after Constable.

Exhibition of Engravings by Early Italian Masters

THE exhibition of over one hundred and fifty engravings by Early Italian Masters, which was opened on September 17, will remain on view in the galleries of the Print Department until November 23.

The earliest prints shown are by anonymous Florentine engravers; (Circa 1470), among them a number from the series of "Prophets" and "Sibyls," together with a group of the so-called "Tarrochi Cards" — of Ferrarese origin, and likewise of great rarity.

Thirteen important prints have been lent by the Estate of the late Francis Bullard; from the collection of the Fogg Art Museum there are twenty-two pieces, among them "The Assumption of the Virgin," the largest and most important contemporary engraving after Botticelli (at one time attributed to the master himself), and one of the two impressions shown of "The Combat of Naked Men," by Antonio Pollaiuolo (1426-1498), the only plate engraved by him.

The complete engraved work of Andrea Mantegna (1421-1506), seven subjects, all from the Museum Collection, with duplicate impressions of "The Entombment" and "The Battle of the Sea Gods," together with a representative group of prints after his designs and engraved in his manner, are also exhibited.

More than twenty engravers are represented and the collection illustrates the history of engraving in Italy, from the beginnings up to and including the work of Marcantonio and his School.

Of especial interest in connection with this exhibition is the article in *The Print Collector's Quarterly* for October on "Marcantonio Raimondi"

(22 illustrations) by Arthur M. Hind of the Department of Prints and Drawings, British Museum, wherein the author continues the study of Italian engravings which he commenced in the *Quarterly* of October, 1912.

Other articles are "Whistler's Lithographs" (18 illustrations), by Thomas R. Way; "The Division of Prints of the Library of Congress," by Arthur Jeffrey Parsons, Chief of the Department (12 illustrations); and "Charles Meryon, Poet," by William Aspenwall Bradley (11 illustrations), supplementing his article on "Meryon and Baudelaire," which appeared in *The Print Collector's Quarterly* for December, 1911.



Alabaster Vase
Egyptian, Dynasty I, 3300 B.C.

Found at Abydos, 1913, and presented to the Museum by the Egypt Exploration Fund

Lectures and Conferences, 1913-1914

Observation of Paintings. Saturdays at 10.30. Ten exercises, beginning October 18. Fee, \$5. Miss Alicia M. Keyes.

The course does not deal directly with the history of painting or the criticism of paintings; the aim is rather to train students in the observation of pictures and thus to cultivate their power of appreciation. The course is intended primarily for school teachers. As the number is limited to twenty, early application is advisable.

Art in Objects of Everyday Use. Saturdays at 11. Fifteen lectures, beginning January 24. Fee \$5 (special rate for teachers, \$1). Mr. Huger Elliott.

* Fitzwilliam Museum, Cambridge, England.

The course is intended for those — whether teachers of drawing and manual training, interior decorators and house furnishers, or non-professional but interested persons — who wish to have a basis for their like and dislike of the objects which on every hand meet our gaze. A reasonable basis of artistic judgment concerning the house and its furnishings, the public building and its adornments, the aspect of the city and the appearance of the individual is sought. Illustrated by the lantern. A list of the topics to be discussed will be mailed on request.

MUSEUM SCHOOL COURSES

In connection with the work of the School of the Museum the following courses of lectures illustrated by the lantern will be given in the Museum lecture hall. While they are intended for regular students in the School, they will not be too technical to benefit others who are interested in the subjects presented. Lists of the topics to be discussed will be mailed on request.

Evolution of Painting. Fridays at 3.30. Fifteen lectures, beginning October 3. Fee \$5 (special rate for teachers, \$1). Mr. Huger Elliott.

History of Ornament. Mondays at 9. Thirty lectures, beginning October 6. Fee, \$10. Mr. Henry Hunt Clark.

The Elements of Architecture for Interior Decorators. Wednesdays at 9. Thirty lectures, beginning October 8. Fee, \$10. Mr. Huger Elliott.

In this course the elements used in the designing of interiors are taken up, one by one, and the theory of the proper use of each is deduced from a study of the procedures in the different periods of architectural development.

A Survey of the Industrial Arts. Thursdays, at 9. Thirty lectures, beginning October 9. Fee, \$10. Mr. Huger Elliott.

SIMMONS COLLEGE COURSES

The following courses under the auspices of Simmons College will be given at the Museum and are open to students who obtain the consent of the instructor.

History of Art. Tuesdays and Thursdays at 3.30. Thirty lectures, beginning February 3, 1914. Fee, \$10. Dr. F. Melbourne Greene.

A general course of lantern lectures on the development of artistic style, with special lectures on the greater masters. The course offers a rapid review of the history of art, together with training in æsthetic appreciation. Each exercise is followed by an optional half-hour session devoted to the study of originals in the Museum, and to other illustrations of the work in hand. Reinach's "Apollo" is used as a text-book. Occasional reports are required on original works of art exhibited in the Boston Museum of Fine Arts.

Appreciation of Art. Saturdays at 9.45. Twenty lectures, beginning October 18. Fee, \$10. Dr. F. Melbourne Greene.

The course is illustrated by the stereopticon and the study of originals. The work will be divided into two parts: part one will give a vividly illustrated concrete exposition of the basic formal principles of artistic style; part two, a series of æsthetic contrasts between strikingly different masters, ancient and modern. Concise outlines will be furnished forming a complete summary of the course.

PRIVATE COURSES

The use of the Lecture Hall of the Museum has been granted for the following courses:

Appreciation of Architecture. Fridays at 10.30. Ten lectures, beginning October 17. Fee, \$7.50. Dr. F. Melbourne Greene.

An æsthetic study of the chief European styles in historical sequence. Ten lectures illustrated by photographs.

Interior Decoration. Wednesdays at 10.30. Twenty-two lectures, beginning November 5. Fee, \$10. Mr. C. Howard Walker.

An historical review, illustrated by lantern slides, of the art of interior decoration, with a discussion of the contemporary application of fundamental principles.

THURSDAY CONFERENCES

During the winter a series of conferences will be given on Thursdays at 2.30. As in previous years, these conferences are to be given by specialists, and the discussion will treat of particular objects or groups of objects in the Museum collections.

As in the past, these conferences are free to those applying for tickets and enclosing an addressed and stamped envelope with the letter of application. Applications will be filed in the order received, and tickets (to the capacity of the gallery) for each series of conferences will be sent two weeks before the series begins.

1. *Western Art, Textiles.* Miss Sarah G. Flint. November 13, Tapestries; November 20, Rugs; December 4, Bobbin Lace; December 11, Point Lace.

2. *Prints and Engravings.* Mr. FitzRoy Carrington. March 5, 12, 19, 26, April 2, 9. (Subjects to be announced later.)

3. *Chinese and Japanese Painting.* Speakers, subjects, and dates to be announced later. It had been expected that this course would be given by Mr. Okakura-Kakuzo, whose death is noticed in another column.

Subscriptions to the Museum

Annual Tickets admitting four persons (transferable) are issued to Annual Subscribers of \$10 and upwards. Subscribers are also entitled to receive, free by post, copies of the Report of the Museum, issued yearly, and the Bulletin, which appears bi-monthly. Cheques should be made payable to the Museum of Fine Arts and addressed to the Museum.